



Tradition of Imagination in Architecture

4. 'compressive / verline' →

Q. What is the mediation (device) idea between the 2 world
degradation of energy. Rest point 0.

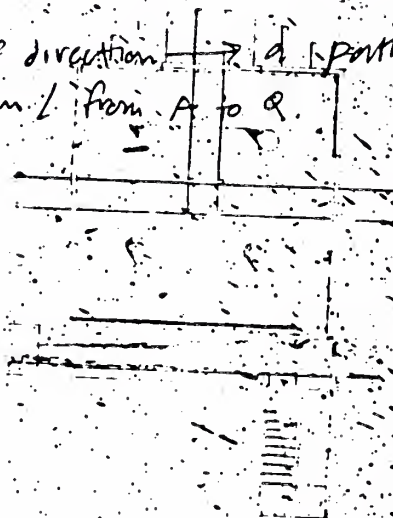
take a mark ①

Remember knowledge as a movement
progressive set of truths -

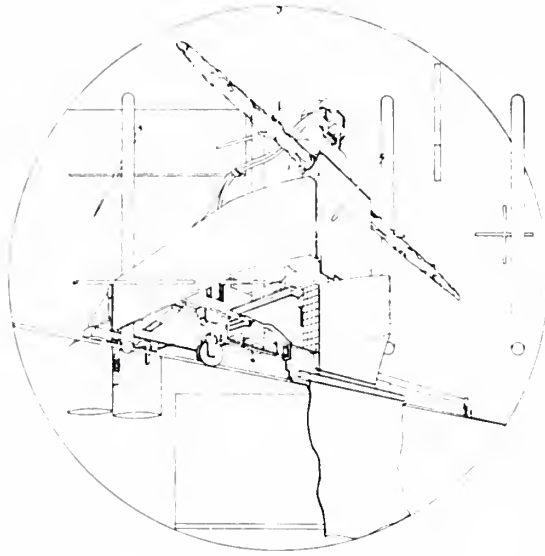
→

there is some form of direction / path to being


Q. Why have direction / from A to Q.



NEIL MARTIN DENARI



W O R K S



This project is a primal analytical tool. At times it becomes a primal analytical weapon as the functions of weaponry in war and equipment in discovery become indistinct. The propositions and questions of this effort are endemic to both the warrior and the scientist as embodied completely in the architect.

I have based my investigations upon the work done by the British mathematician and logician, G. Spencer-Brown. While all of his writings have influenced me greatly, it is the text *Laws of Form*, first published in London in April 1969 that is of most importance to me. It is imperative to mention that M. Heidegger's essay on numberless mathematics has conceptually reinforced my belief in Spencer-Brown's text (if there was ever to occur an opportunity to dismiss it as unapproachable.) It has been however, Spencer-Brown's own admission of confusion or ill-digibility concerning the text and his imploration to the reader to make one's own conclusion that has led me to the creation of this primal and personally indispensable tool. So, whatever alchemical overtones might pervade this scenario the project has come forth in the form of questions and wonderment. I have made no attempt to ask pseudo-questions resulting in pseudo-answers, thus the proposition is founded on the species of physical enquiry: Architecture is my form of enquiry.

Start with this: Distinction is Perfect Continence

- 1.0 That is to say, a distinction is drawn by arranging a boundary with separate sides so that a point on one side cannot reach the other side without crossing the boundary. For example, in a plane space a circle draws a distinction
- 1.1 Once a distinction is drawn, the spaces, states, or contents on each side of the boundary, being distinct, can be indicated.
- 1.2 There can be no distinction without motive, and there can be no motive unless contents are seen to differ in value.
- 1.3 If a content is of value, a name can be taken to indicate this value.
- 1.4 Thus the calling of the name can be identified with the value of the content.

Name: Heuristic Structure-8405

Position: (in a) Triply- Extended continuous manifold being:

1. Phenomenological
2. Non-hierarchical
3. Horizontally experienced
4. Extended

System (coda): Part one- Cloven Space

Pervasive Space


Indicative Space

- Let a = any arrangement
Let s = deepest space
Let S_c = space cloven
Let T_+ = Transitive Cross

System(Coda): Part two - Space Continuum

Let SC = Space Continuum

Beginings



.... Four points are seen in the continuum. They are only small black dots before my eyes, and I am not so sure where I am. The points are connected by lines. The four lines are projected in a planar field. They appear to my eyes to configure the primal shape of a square, but there is nothing to compare it to; there exists no referential substances. I will compress myself into two dimensions and cross over into the distinguished planar space. In this severed and mutilated condition, the continuum and myself, the observer whatever it sees is only partially itself. Spencer-Brown notes that the physicist who describes a world of atoms and molecules is himself made up of such particles, no more, no less. "Thus we cannot escape the fact that the world we know is constructed in order (and thus in such a way as to be able) to see itself." Question: Am I me or am I the continuum? Am I inside or outside of the cloven space?

As regards these questions, Descartes must be cited as an analogous pursuit. If the cartesian Dualism says that -- "this is me (my consciousness) in here and the rest of the world is out there"--then a clear distinction has been drawn. But as history points out, this system is only capable of describing the continuum and nothing else.

GSB- Axiom 2. The Law of Crossing

That is to say, if it is intended to cross a boundary and then it is intended to cross it again, the value indicated by the two intentions taken together is the indicated by none of them. That is to say, for any boundary, to recross is not to cross.

It is evident that this axiom is powerful enough to confront the dilemma. It is left for us to choose which side of the boundary we are on. This is the presentation of idea as environment. Space is the idea.

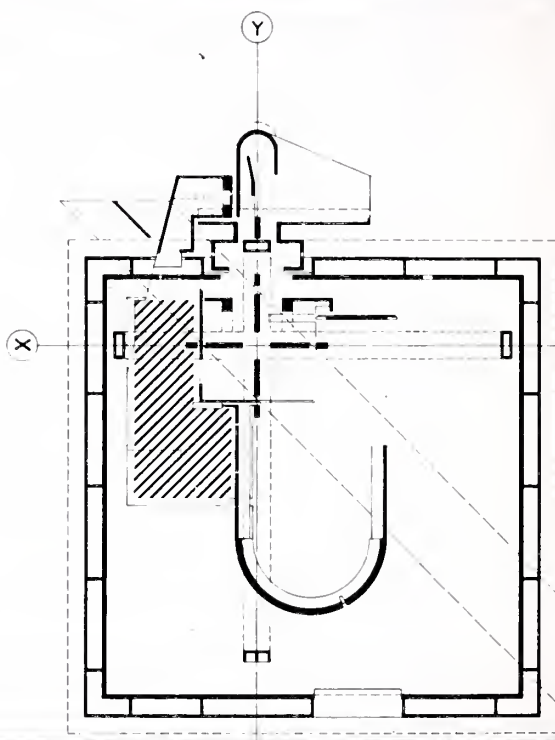
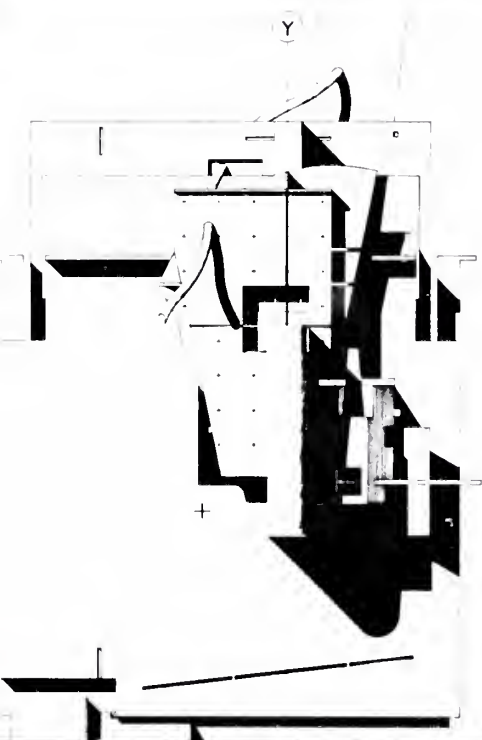
The second law of Thermodynamics states that, in a system or continuum, there is, with time, an inevitable loss of order, a dynamic propagation of an Entropic state. I am inside a cloven space, aware of the boundary around me (our presumed square); will my mind be safe from degradation is it any different than if I am the continuum as the physicist knows I am.

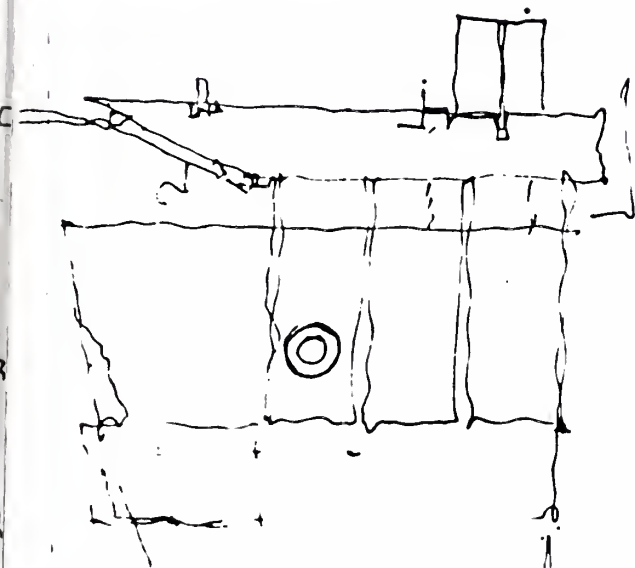
GSB "An observer, since he distinguishes the space he occupies, is also a mark." A mark is a stated value. Our position in the cloven space is only relative to the boundary (square). The epistemological issue then is in the form of yet another question: what will be the intervening and conceptually synthetic referential substance? Where will it come from? what will its form be?

Injunction: Project the four boundary lines into surfaces of equal measurement along edges.

Neil Denari Jan. 1985







ENCLOSURE Plan

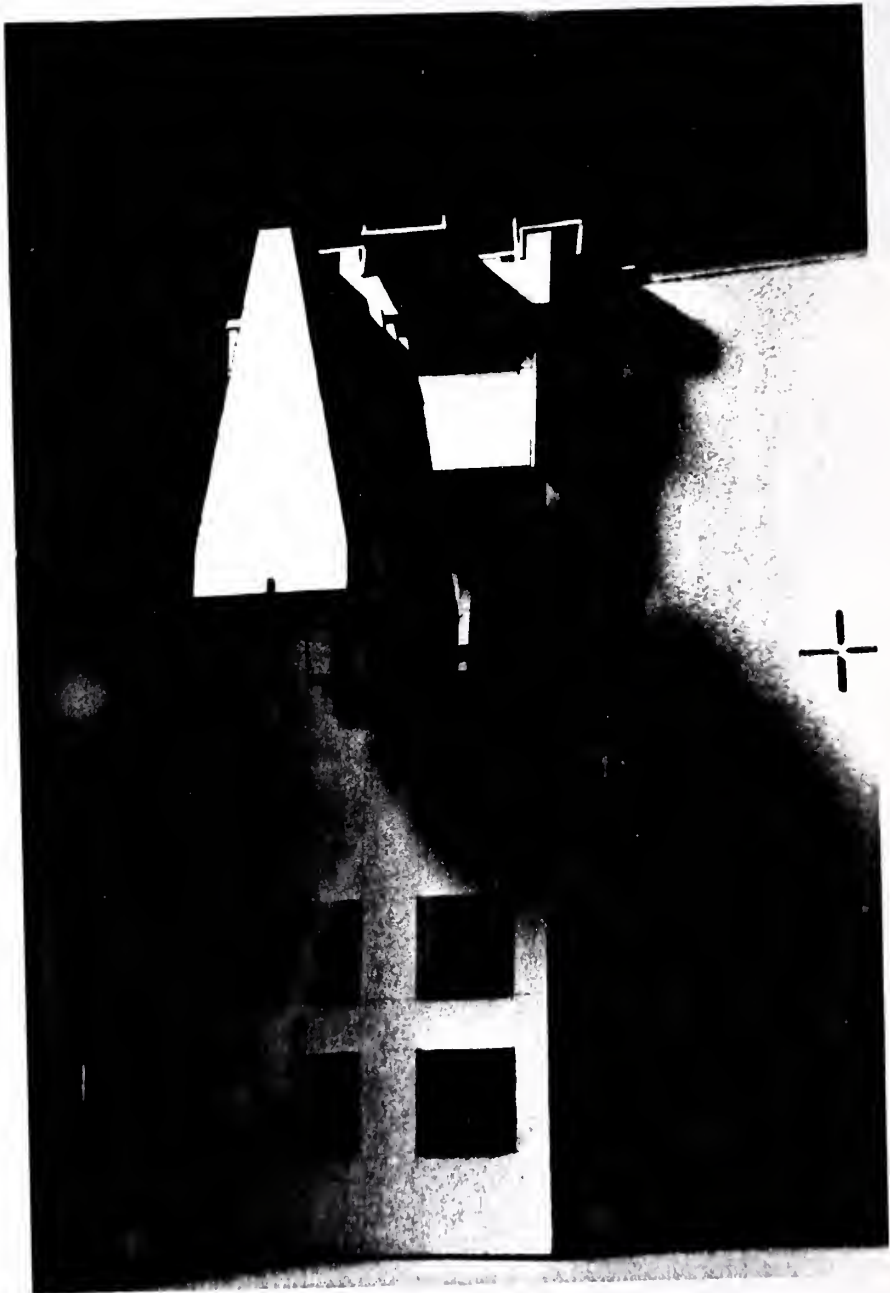


4 walls make a square. (HORZ)

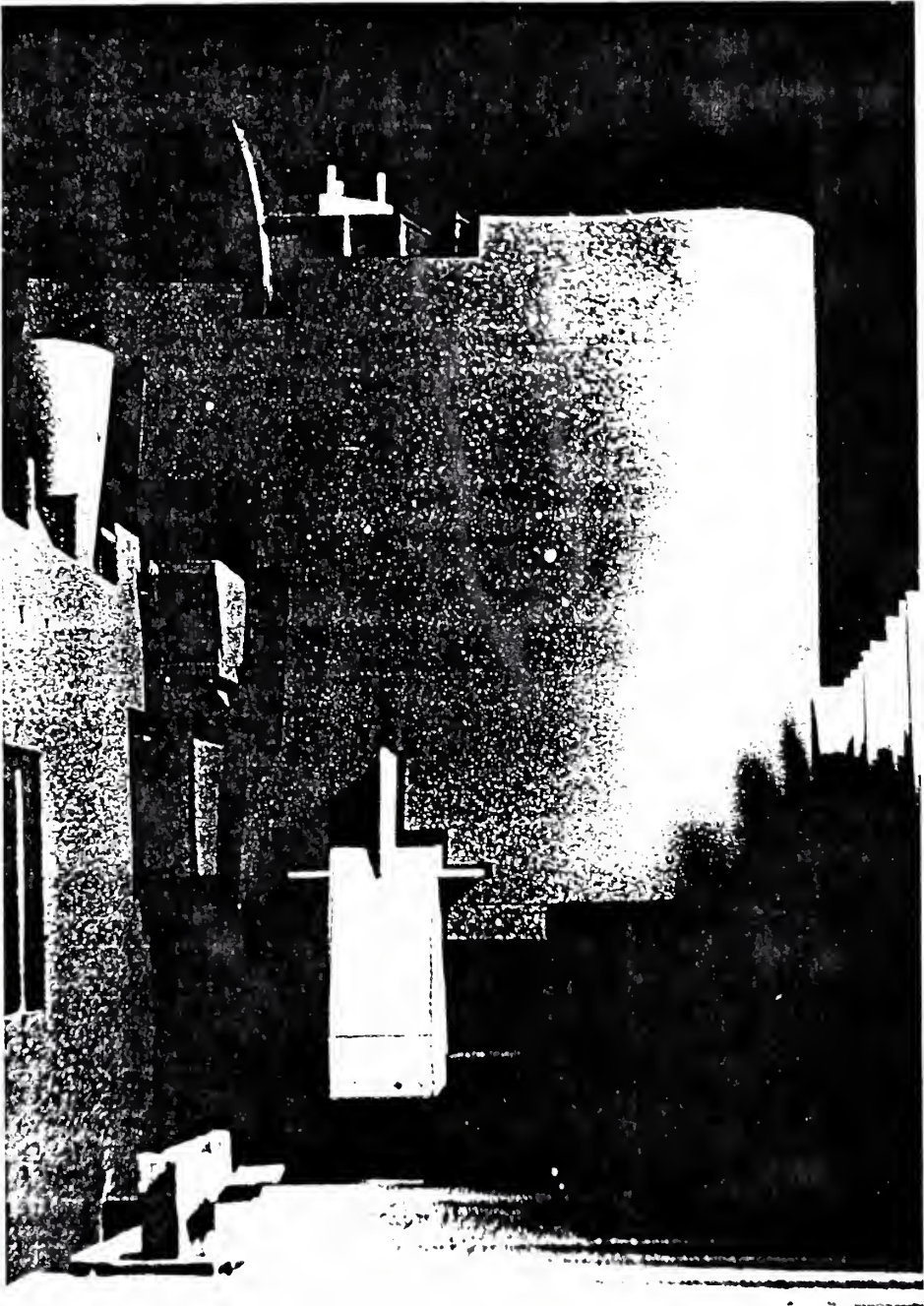
Heuristic Structure - 8405

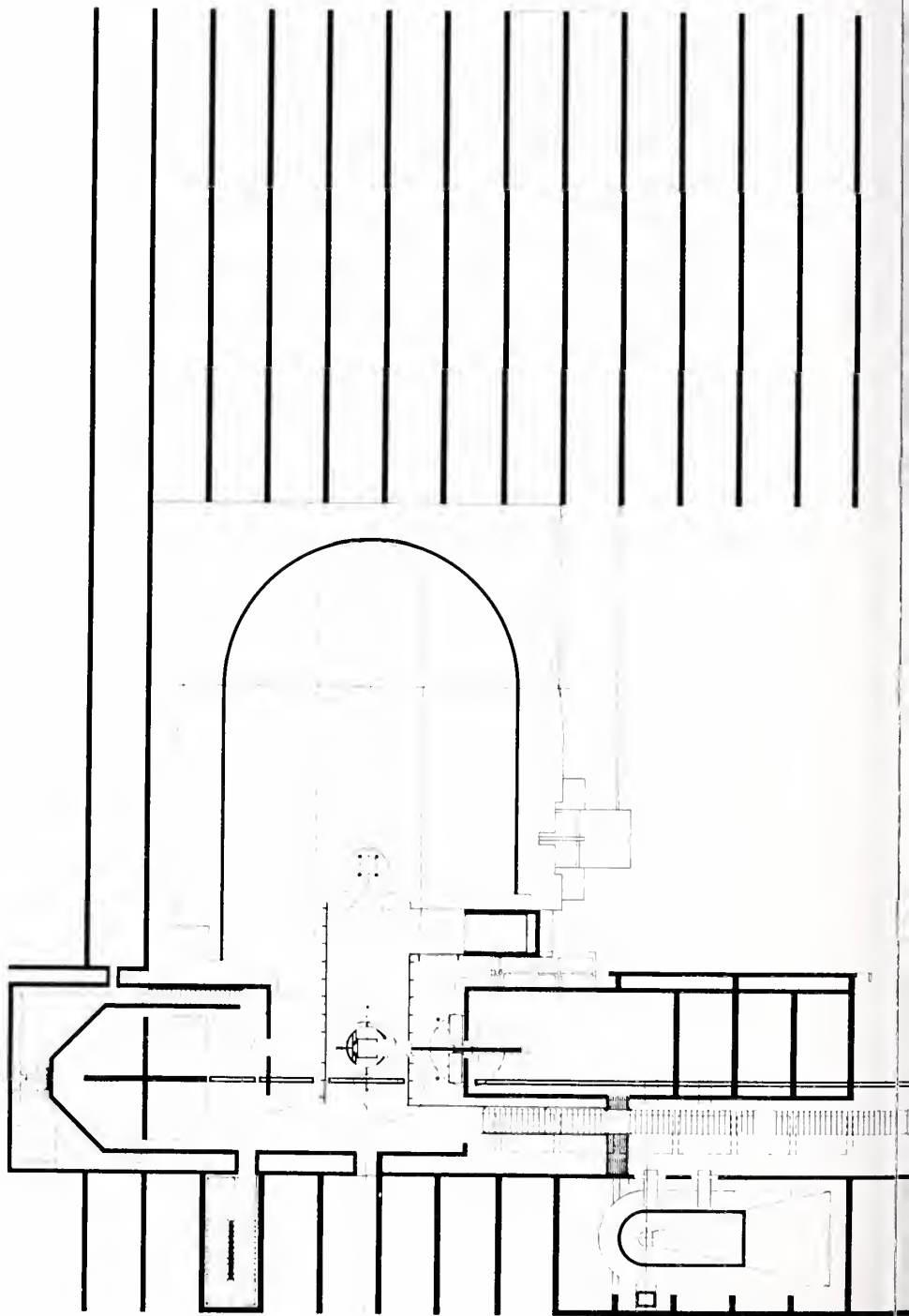


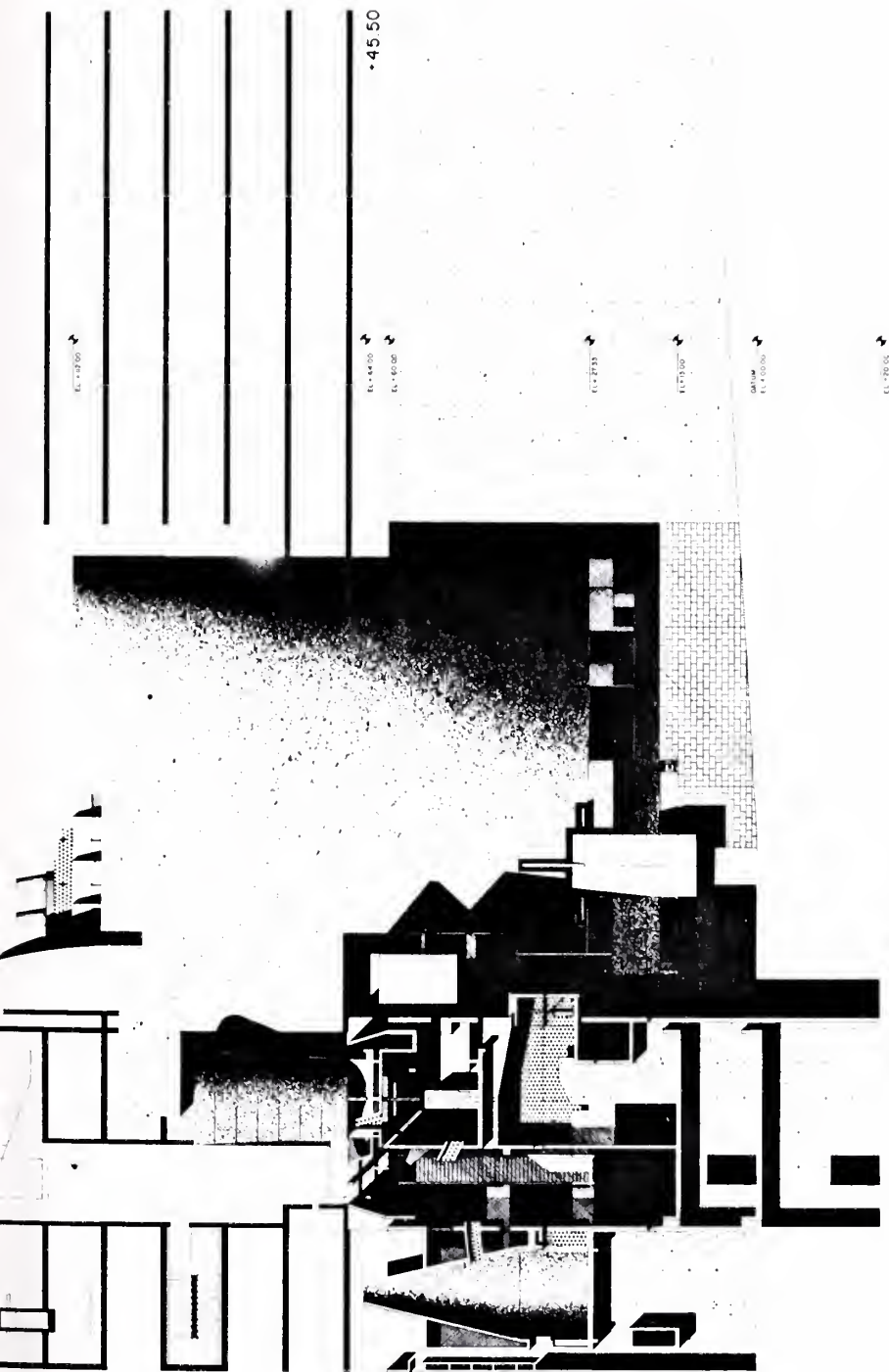
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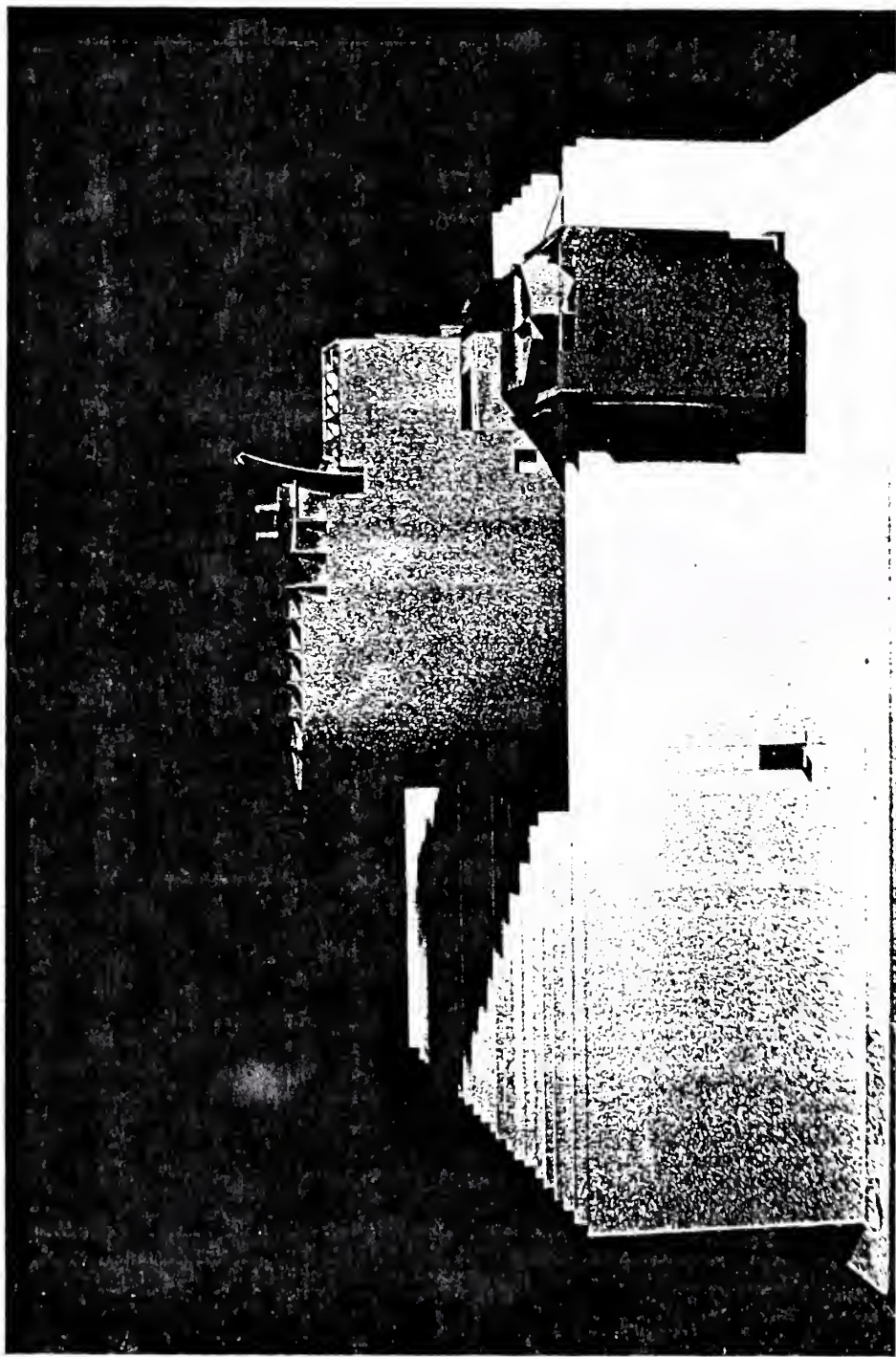
Monastery

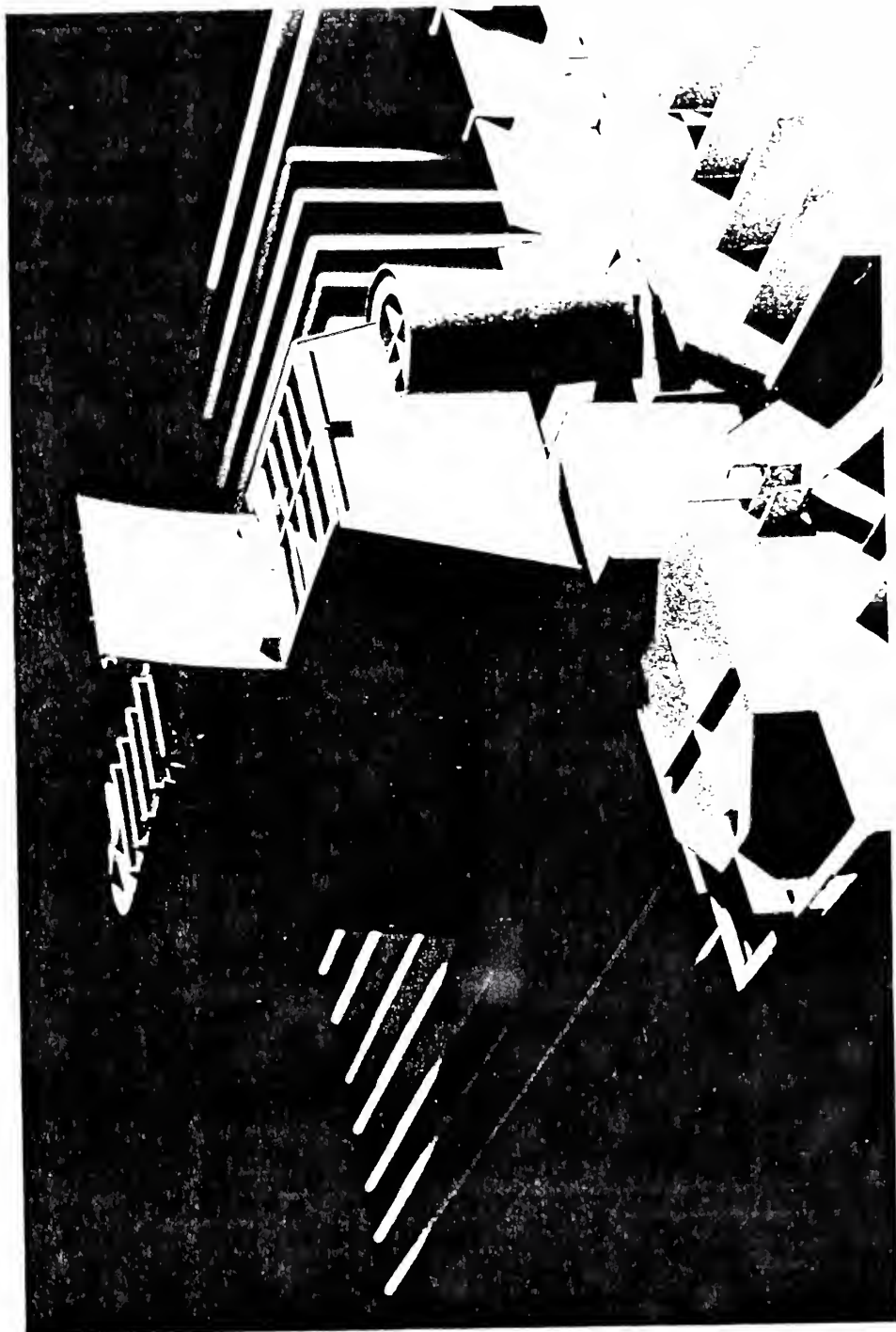






Monastery







Site: $\frac{1}{4}$ a typical New York City block. 200 x 200 ft. The parallel walls open onto a major north/south avenue.

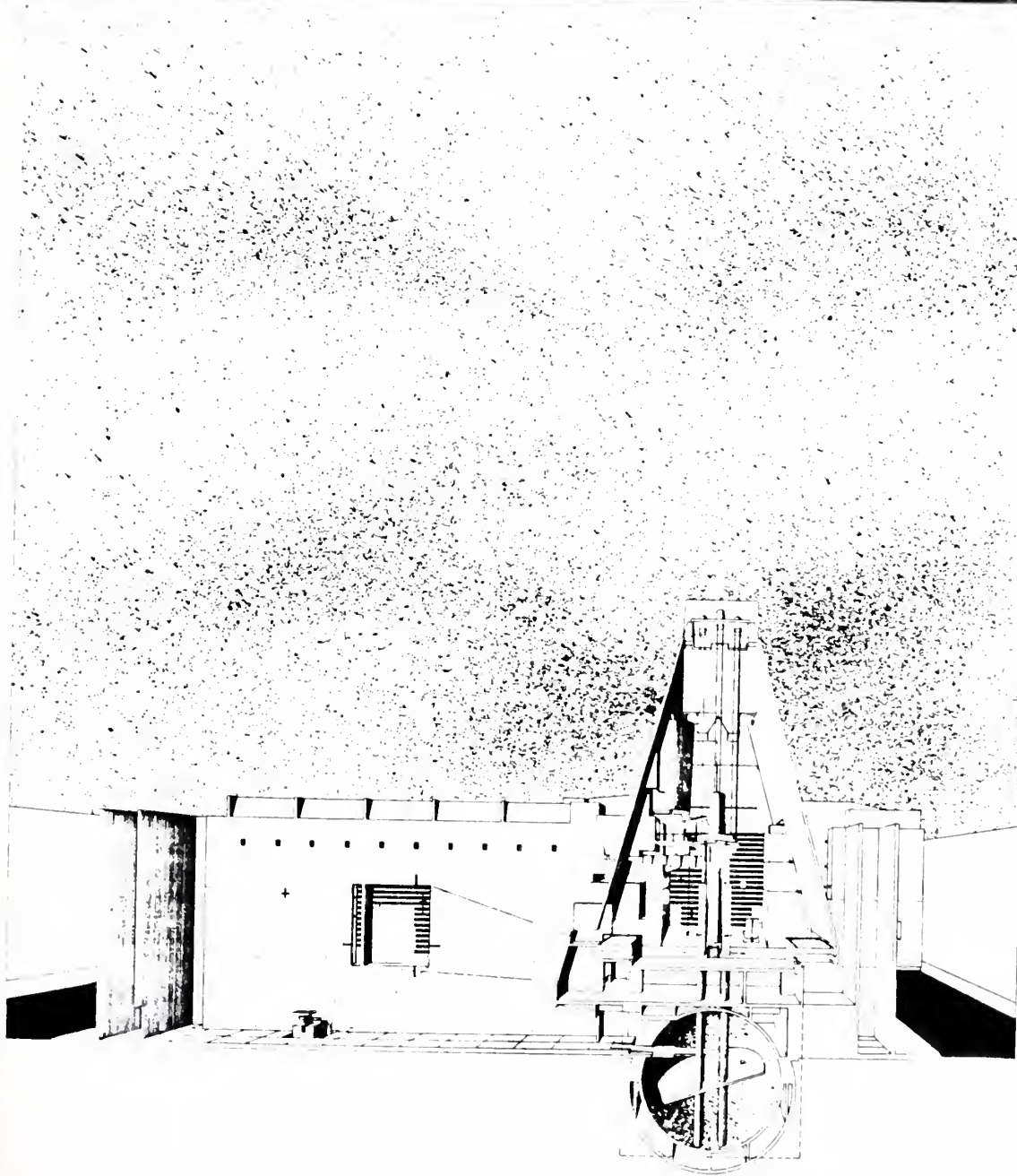
Program in north/south bar:
Places of living, sleeping,
business, and worship for the
monks.

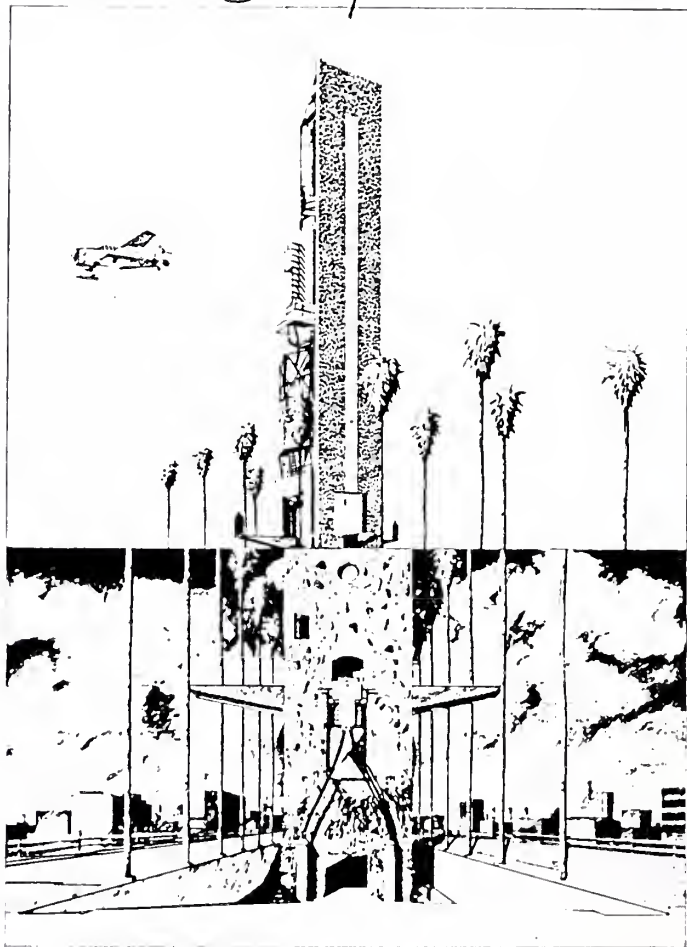
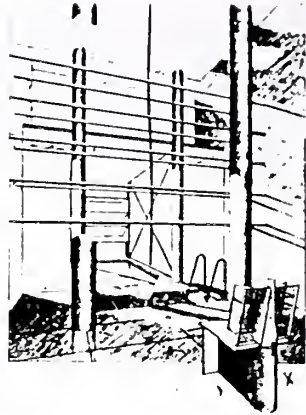
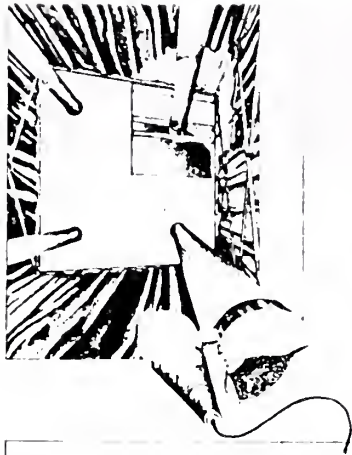
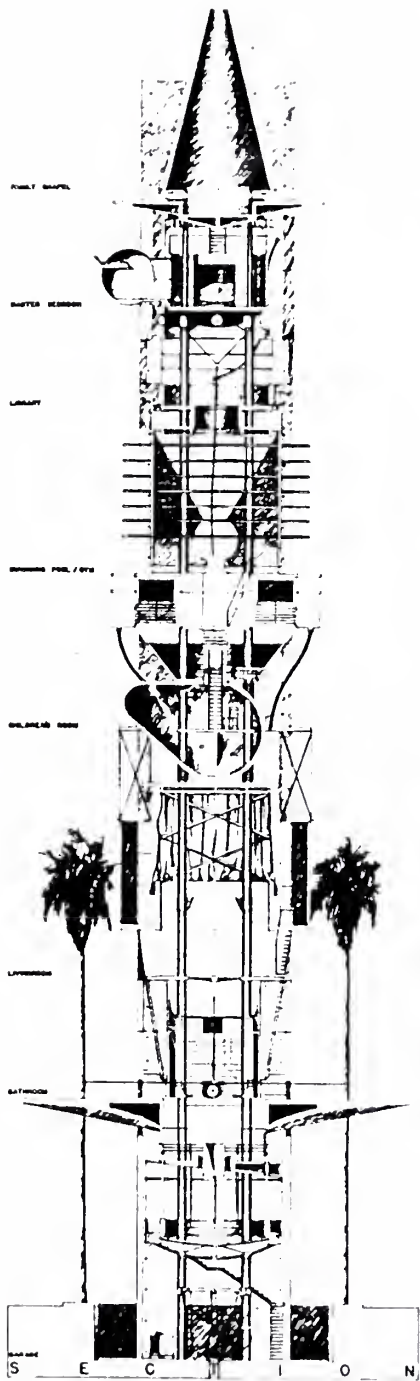
Program in east/west conic
volume: Sanctuary of worship.

Program in sphere below the
sanctuary: Confessional.
Confessor stands on "diving
board" while priest sits on
the small cube protruding from
tilted plane.



Monastery





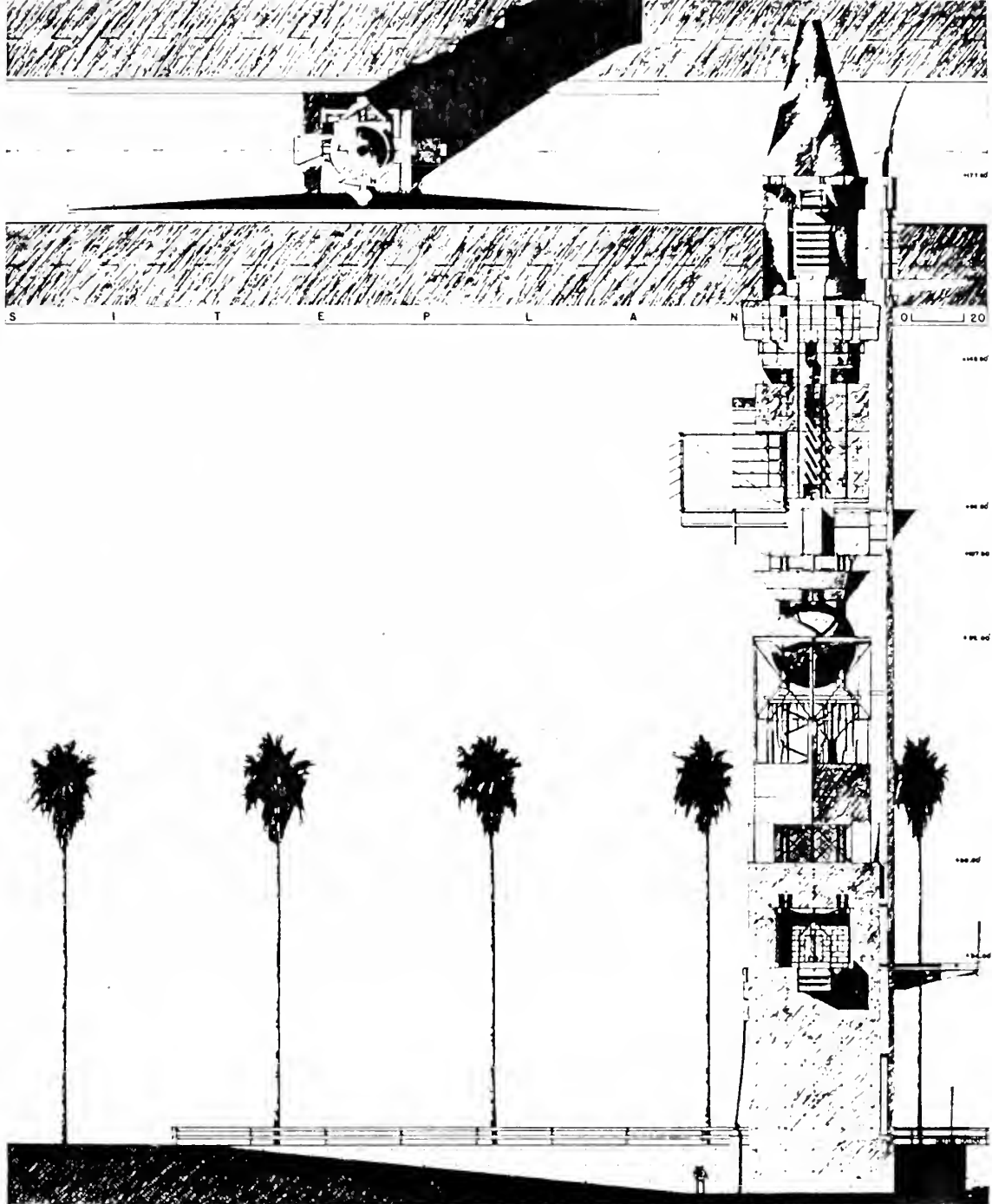
III WA

JAN 21 1906 USA 50
SWEENEY RESIDENTIAL COMPETITION 83

A-02

SCALE AS NOTED
1/2" = 1' - 0"

REV. 10/11/1903



THIS HOUSE IS LOCATED ON AN AMERICAN HIGHWAY. THE FORM OF NO HOUSE IN PARTICULAR FOR ITS NO SIMILARITY OF EXISTENCE BECOMES THE LIVES AND CHARACTERISTICS OF THE MARCH IT IS IN STRONG CONTRAST TO THE WEST TO ADAPTATION IN THE EAST THE AMERICAN IS ENLIGHTENED BY TWO CITIES THAT COME THE ESSENCE OF A TRADITIONAL CULTURE CULTURE DEVOID OF A TRADITIONAL HISTORICAL NEVEL OMMIT SO THAT THE HOUSE TRACES ITS ROOTS IN OF TRADITION THE TECHNOLOGICAL PRECEDENT OF HOUSES BUT THROUGH THE CULTURAL PRECEDENT OF SWEL LING THE CONTRAST CONTRASTION OF THE AMERICAN HIGHWAY HAS LAMENTED TO THOUSANDS OF MILES OF NOT TECHNICAL UNIFORMED CONCEPT THE HIGHWAY ALONG WITH ITS ATTENDANT NOT A STREET WITH A WALL ENTERS THE AUTOMOBILE BETWEEN THE NATURAL ST AS WE MOVE AND AT THE TIME THIS BUILDING

TOP WAYS DISAPPEAR AND THE LIMIT OF SPEED HERE REE FOR MOST WHO REMAIN IN THE MARCH THE AUTOMOBILE ITSELF IS A PLACE FOR SWELLING ALONG IT FLORISSANTLY WITH SOME COMPLETION AND AS A PRIMARY THE AUTOMOBILE IS EQUIPPED WITH A SET OF OUR NECESSITIES FOR LYING THE GAS AND THE HIGHWAY ARE VISUAL INSTRUMENTS FOR THE SQUADRATE OF THE REMAIN ARTIFICIALLY DISPOSED THE HIGHEST CONNECTS CITY TO CITY BRANCHA 800 AFT ON THE BRANCHA IS A CONCEPT OF TRANSPORTATION THE LINEAR CITY IS AN ADVANTAGE OF CONTEMPORARY REALITY THAT BUILDING CAN BE LITERALLY AND PROGRESSIVELY CONSTRUCTED TO UNFOLD TO A SERIES OF CONCEPTS BEHIND THE A UTOMOBILE AND THE HIGHWAY AS A SET OF CULTURAL PRECEDENTS A EAST IN PLACE CONCRETE IS

ETAL AND GLASS PIECES WHICH ARE MATERIALIZING ALLY DEPENDENT OF THE AUTOMOBILE THE LINEAR CITY WHICH THE TECHNOLOGICAL PRECEDENT AND HAND IS PLACED WITH A STONE WHEEL A MATERIAL O FTER FOUND ON THE BRANCHA BUILDING IN REALITY BUTTERFLY LIKE SWIRLING TRAILING THE BRANCHA OF A LAYER OF THE VERTICAL LINEAR IS A TOTALITY THE HOUSE IS A STYLISH OF THE HOUSE IS ONLY THE FATHER AND CHILDREN ARE PLACED UNWILLINGLY IN THE VERTICAL LAYERING OF HOUSES AND HOUSES REACHING TO THE VERTICAL LINEARITY OF THE FATHERLY UNIT THAT SWELL THE REFLECTS THE OVER TECHNOLOGICAL PRECEDENT OF THE HOUSES AS WELL AS THE AUTOMOBILE THE CONTRASTION OF A STREET WITH A WALL ENTERS THE AUTOMOBILE BETWEEN THE NATURAL ST AS WE MOVE AND AT THE TIME THIS BUILDING

Progressive Architecture

M A R C H 1 9 8 5

Organicism: a neglected tradition

"The Tradition of Imagination in Architecture," at the Storefront for Art and Architecture, New York, featured the work of architects Bart Prince and Neil Denari.

Albuquerque-based Prince, a former apprentice and associate of the late Bruce Goff who is now completing the working drawings for Goff's last work, the Shin'enkan Museum, Los Angeles, shares his mentor's love of unusual materials and biomorphic forms. His 1978 Hanna Studio Addition in Albuquerque, for example, consists of two intersecting ellipsoids atop an existing flat-roofed adobe house. More sculpture than building, its curved forms suggest a flower or a seashell. Inside, carpeted surfaces follow the curve of the shell, merging floor with wall and ceiling.



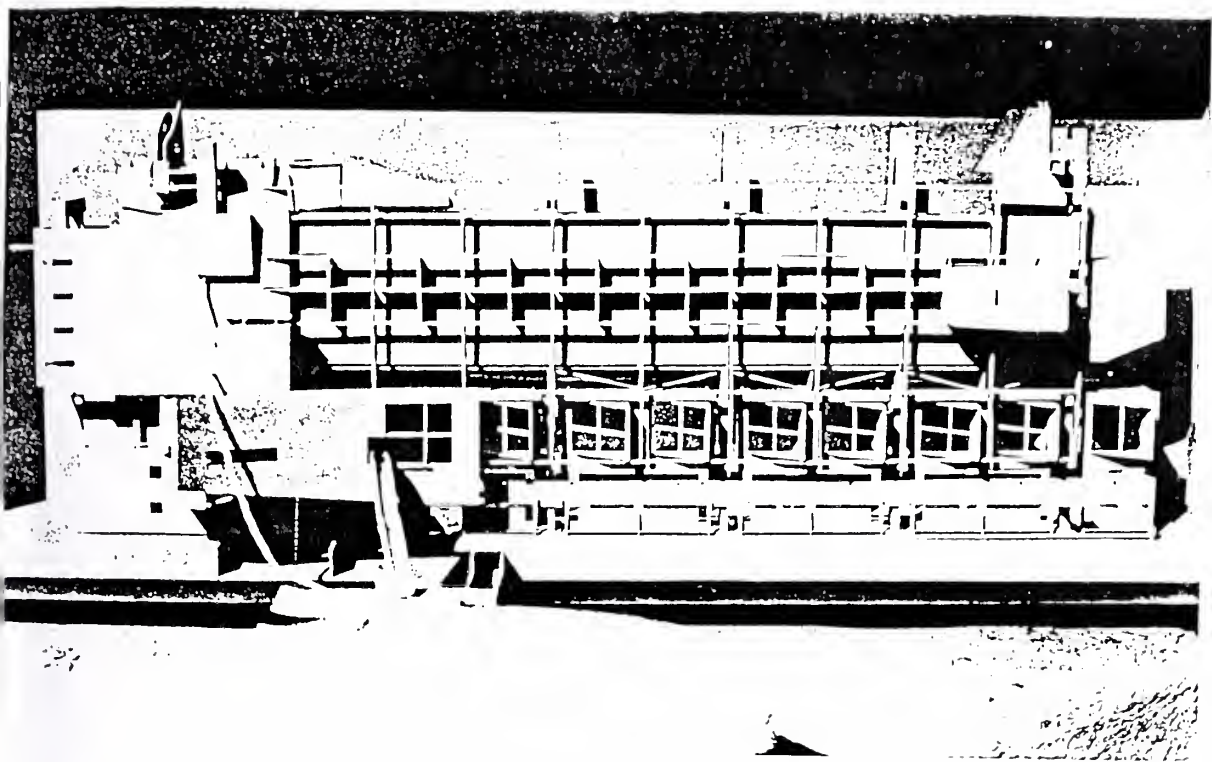
Neil Denari monastery project, 1985.



Above and above left: Bart Prince, Hanna Studio in Albuquerque, N.M.

Although organic architecture is presently out of vogue in some circles, it springs from an American tradition still popular in the Midwest and Southwest. While Prince professes a disregard for theory, his architecture has its own strong, polemical undercurrent.

In contrast, Neil Denari's three projects from invented programs demonstrate an overt concern with polemics. Combined with his preference for Platonic solids, this tendency results in a style that might be described as Goff meets Ledoux. Joanna Wissinger



ADAM'S HOUSE IN PARADISE

Tradition of Imagination in Architecture

Duo Exhibition of
BART PRINCE and NEIL DENARI

February 7-March 3, 1985

As our memories of Sullivan, Wright, and Kahn fade, American architecture has earned the role of the "Dallas" of the architectural world, built of disposable forms and counterfeited theories. As the will to create and imagine wains, American architecture is increasingly shaped by instrumental choices and unsavory compromises. The forms merely bystand and unwilling to speak, creating vast boredom. Modernism, Minimalism, Conceptualism, and Post-anything is no longer a safe alibi, as we know they are just creatively bland.

The work of Neil Denari is in the tradition of imagination, in his search to discover the new(s) and rediscover the old(s). Denari's buildings, like quantum physics, are only predictable never definite. His simple individual forms are composited along axial spines, producing indefinite and complex shapes. Through imagination Denari is searching for new forms which will create a positive and active architecture for the 20th century America.

Kyong Park and Glenn Weiss

Neil Denari was born in 1957 in Fort Worth, Texas, and is a graduate of the GSD at Harvard in 1982. Denari last presented his work at the Architectural League of NYC, and in Storefront's Adams House in Paradise exhibition.

STOREFRONT

Art and Architecture

Kyong Park / Glenn Weiss 51 Prince, New York, NY 10012 212-431-5795